



The Gramophone Shop, Inc.

Record Supplement

for

September, 1940

EIGHTEEN EAST FORTY-EIGHTH STREET

TWO NINETY PARK AVENUE

NEW YORK CITY

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in *The Gramophone*
Shop Record Supplement

AS	L'Anthologie Sonore	LUM	Lumen
B	Brunswick	MC	Musicraft
BP	Brunswick-Polydor	NMQR	New Music Quarterly Recordings
BAM	La Boite à Musique	OL	L'Oiseau Lyre
BN	Blue Note	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CdM	Le Chant du Monde	PD	Polydor
CPS	Contemporary Poets Series	SC	Swarthmore College Recordings
D	Decca	SEMS	Société Edition de Musique Sacree
ERPI	Erpi Picture Consultants (Bell Telephone Laboratories)	T	Telefunken
FL	Florilège	TAC	Theatre Arts Committee Re- cordings
FRM	Friends of Recorded Music	TI	Timely
G	Gramophone (H. M. V.)	TC	Technichord
GSV	GramophoneShop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		
HPS	Historical Poets Series		

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† — Sets marked † may be obtained on special order for automatic operation.

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Vol. III

Record Supplement for September, 1940

No. 9

IMPORTANT PRICE REDUCTION

Columbia and Victor have both announced the following new prices on records which are effective immediately:

All 12 inch \$2.00 and \$1.50 Series . . .	now 1.00
All 10 inch \$1.50 and \$1.00 Series . . .	now .75
12 inch Victor Black Label — 35000 to 36999	now .75
10 inch Victor Black Label — 19000 to 28999	now .50

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Catalogues for ordering are available at the following prices:

Victor — 25c

Columbia — 25c

These new prices do not apply to the ADD-A-PART Series.

ANON: Finnish Songs. See SIBELIUS: Sea Journey.

BEECHAM (ADRIAN W.)

BEECHAM: Outward Bound & Willow Song (from Shakespeare's Othello); O Mistress Mine. Nancy Evans (contralto, in English) with Sir Thomas Beecham (piano). 12" imported disc, No. G-C3165; price \$2.

The setting of Sir Henry Newbolt's *Outward Bound* and the two Shakespearian excerpts are the first compositions of Adrian Beecham, the gifted son of Sir Thomas, to reach us. It can be said at once that the composer is not content to bask in his father's glory. These songs disclose a real talent.

Beautifully sung by Miss Evans, with expert assistance from Sir Thomas at the piano, this disc will make an interesting addition to the list of contemporary songs which are worthwhile.

The recording is first-rate.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Leonore Overture No. 3, in C Major, Op. 72a. The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Two 12" discs (4 sides), in Set CM-X173; price complete with album \$2.50.

This new version of *Leonore No. 3* is perhaps the most dramatic on discs. Mitropoulos, who is known for his dynamic interpretations, gives us a reading that is full of impact and dramatic sweep. More colorful than either Walter (VM-359), Mengelberg (CM-X40), or Ludwig (D-LY6135/6), this superb performance is called to your attention.

The recording is outstanding, having a good body, with excellent detail, and lovely string tone.

BEETHOVEN: Quartet No. 4, in C Minor, Op. 18, No. 4. The Coolidge Quartet. Four 10" discs (7 sides, last side blank), in Set VM-696†; price complete with album \$3.15.

The *Fourth Quartet in C Minor* is unique, for in place of the customary slow movement Beethoven wrote a minuet which is notable for its depth of feeling and eloquence. The theory has been advanced that this work was the last of *Opus 18* to have been written, but this cannot be proved due to the absence of any preliminary sketches which might be used to prove this point. There are the usual four movements: *Allegro ma non tanto*; *Scherzo*; *Menuetto*; *Allegro*.

This work is making its debut on the Victor list with this performance by the Coolidge. The ensemble of the instrumentalists is very good and the recording has preserved a very good balance, but the tone is not as round nor rich as we would like, nor is the performance as satisfying. The tempi in several places are too fast, and some of the repeats are not observed.

A very fine performance by the distinguished Léner Quartet (CM-288) is one which should be of greater value to the student than this newer version, and we recommend that you listen to both before making a decision.

BEETHOVEN: Quartet No. 8, in E Minor, Op. 59, No. 2. The Pro Arte Quartet. Four 12" imported discs (8 sides), Nos. G-DB3740/3; price \$10 the set.

Quartet No. 8 is the second of the three to be dedicated to Count Rasoumovsky. Written in 1806, this quartet is interesting because, with the exception of the scherzo, it is constructed almost entirely in first movement form. The movements are: *Allegro*; *Molto adagio*; *Allegretto (Scherzo)*; *Presto*.

The Pro Arte Quartet give an inspired performance which has been faithfully transcribed to these discs. The tone and balance are noteworthy, and we highly endorse this fine set.

A previous excellent performance by the Budapest Quartet (VM-340) also is available, and a now dated version by the Lénars (CM-50) is not recommended.

BEETHOVEN: Sonata (Piano) No. 28, in A Major, Op. 101. Walter Giesecking (piano). Two 12" discs (4 sides), in Set CM-X172; price complete with album \$2.50.

Sonata No. 28 is one of the major works of Beethoven's maturity. Written during a troublesome but productive period, 1815 to 1817, it is characterized by some of his most inspired composition.

Music lovers have been eagerly awaiting a recording of this work, since the only version that has reached the discs was contained in *The Beethoven Piano Sonata Society—Volume VII*, as played by Arthur Schnabel.

Giesecking with his excellent musicianship and technique turns in a superb performance that has been given recording which has captured the piano tone most admirably.

BEETHOVEN: Symphony No. 2, in D Minor, Op. 36. The Belgian National Orchestra (Brussels), conducted by Erich Kleiber. Four 12" imported discs (8 sides), Nos. T-RE2485/8; price \$8 the set.

Beethoven's *Second* has fared well on discs. Several notable readings are available: Beecham-London Philharmonic (CM-302); Weingartner-London Symphony (CM-377), and the less inspired but well recorded version by Koussevitzky-Boston Symphony (VM-625), reviewed in the January, 1940, Record Supplement.

This month we are able to present one of the most satisfying readings of this work in the recorded repertory. Erich Kleiber's interpretation is notable for its beautiful phrasing and sensitivity, which, together with the perfect control which he exercises over the orchestra, gives us one of the most moving performances of this work.

Recorded on the Continent, this set has all the well known virtues which we are accustomed to expect: good balance, fine string tone, clarity and depth, and a not too high volume level.

A highly recommended performance and recording.

BIZET (GEORGE)

BIZET: Carmen—Preludes to Acts II, III, and IV. The Dresden Philharmonic Orchestra, conducted by Paul van Kempen. 12" imported disc (2 sides), No. D-LY6161; price \$1.25.

Van Kempen gives these tuneful preludes a very fine performance. Good recording is a feature of this disc, taken from our exclusive Decca-Polydor catalogue.

BRAHMS (JOHANNES)

BRAHMS: Symphony No. 2, in D Major, Op. 73. The Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli. Five 12" discs (10 sides), in Set CM-412†; price complete with album \$5.50.

BRAHMS: Symphony No. 2, in D Major, Op. 73. The Philadelphia Orchestra, conducted by Eugene Ormandy. Six 12" discs (12 sides), in Set VM-694†; price complete with album \$6.50.

Brahms's *Second Symphony* has a freshness and lyric spontaneity that mark it as one of the most popular and appealing of the four. Felix Weingartner has said in his study *The Symphony Since Beethoven*: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." Written in four movements, it is one of the easiest to understand.

At present the two available versions of this symphony date back some time. Stokowski-Philadelphia (VM-82) is no longer satisfactory, and the usually infallible Sir Thomas and the London Philharmonic (CM-265) left much to be desired.

Rarely do we have the opportunity of comparing two contemporary first-rate orchestras and their conductors in the same work on a current release. Victor offers Ormandy and the Philadelphia Orchestra, while Barbirolli and the New York Philharmonic-Symphony make a debut on the Columbia label. There is, however, little to choose between them. Ormandy and the Philadelphians, on twelve sides, present a heavy handed uninspired version. Barbirolli succeeds in imparting life and finish to his reading on two sides less.

Both versions have the best recording obtainable, but, in our estimation, it is Barbirolli and the New York Philharmonic who come off leading. Unusually clear and detailed in the *tutti* and yet capturing the various instrumental timbres faithfully, Columbia has achieved a recording triumph.

CASADESUS (HENRI)

CASADESUS: Ballet Divertissement—Introduction et Tambour & Carillon et Farandole. Society of Ancient Instruments, conducted by Henri Casadesus. 12" imported disc, No. C-LFX-578; price \$2.

CASADESUS: Ballet de la Royné — Pastorale et Passe Pied & Madrigal et Branle double. Society of Ancient Instruments, conducted by Henri Casadesus. 12" imported disc, No. C-LFX-579; price \$2.

CASADESUS: Suite Florentine — Introduction; Menuetto; Chaconne; Gigue. Society of Ancient Instruments, conducted by Henri Casadesus. 12" imported disc, (2 sides), No. C-LFX-561; price \$2.

Three delightful compositions by the founder of the Society of Ancient Instruments which reflect grace and charm. The music in the ancient style is not a shallow imitation but has an individuality of its own.

Perfectly played and recorded, these discs will be prized by the large following which M. Casadesus and his group have charmed by their other notable releases.

CHAVEZ: Los Cuatro Soles—Danza a Centeotl. See **COLLECTIONS: MEXICAN MUSIC.**

CHOPIN (FREDERIC)

CHOPIN: Mazurkas—Volume III. Arthur Rubinstein (piano). Four 12" discs (8 sides), in Set VM-691; price complete with album \$4.50.

Rubinstein has nearly finished recording the complete collection of mazurkas. This volume leaves but four of the authentic posthumous works to find their way to discs.

Included in this volume are:

- Op. 30, No. 2.
- Op. 33, No. 1
- Op. 56, Nos. 2, 3
- Op. 59, Nos. 1, 2 and 3
- Op. 67, Nos. 1 to 4 (complete)
- Op. 68, Nos. 1, 2 and 3
- A Minor (Posth.) (Dedicated to Emile Gaillard)
- A Minor (Posth.) ("Notre Temps")

For the first time in the history of the gramophone we have the complete collection of mazurkas with opus numbers recorded by one artist. This monumental labor of love by Rubinstein has been accomplished most satisfactorily. He is well equipped by nature both temperamentally and technically and has given us an addition to the recorded literature of Chopin which will be of great value to music lovers and students alike.

The same artistic excellence and fine recording which made the first two volumes such a success are apparent again. The piano tone is full and has a good depth when needed, yet each delicate nuance is clearly captured, while the *fortissimo* passages are clean.

This volume is highly recommended, and for the person interested in acquiring just a part of the complete collection we feel it to be ideal.

DESTOUCHES (ANDRE-CARDINAL)

DESTOUCHES: Menuet du pays tendre (arr. Casadesus) & **MARTINI: Plaisir d'amour.** Society of Ancient Instruments, conducted by Henri Casadesus. 12" imported disc, No. C-D15224; price \$2.

Menuet du pays tendre is one of the few examples of Destouches's compositions to be preserved on discs. Recently withdrawn by domestic Columbia, we have decided to add this popular disc to our collection of imported recordings. Martini's *Plaisir d'amour* is so well known that it needs no comment.

One of the most satisfying recordings by this group, which has a large gramophonic following.

DVORAK (ANTONIN)

DVORAK: Symphony No. 5, in E Minor, Op. 95 ("From the New World"). The All-American Youth Orchestra, conducted by Dr. Leopold Stokowski. Six 12" discs (11 sides, last side blank), in Set CM-416†; price complete with album \$6.25.

One of the most electrifying events of the current musical season in Manhattan was the debut of this group of young players. The All-American Youth Orchestra, in two short weeks under the guidance of Dr. Stokowski, has taken its place among the top ranking symphony orchestras of the United States. The orchestra is as sonorous as any before the public today, and any lack of polish is more than made up by the musicianship and youthful exuberance of its members.

From the *New World*, as Dvorak chose to call this symphony, was composed during his sojourn in the United States when he was director of the National Conservatory. This work is supposedly based on Negro folk-tunes. Be that as it may, our native music is not always recognizable due to the central European treatment. Many of the themes were first heard by the composer at the Conservatory recitals, in which the young Harry Burleigh played a very important part. There are four movements: *Adagio*, *Allegro molto*; *Largo*; *Scherzo, molto vivace*; *Allgro con fuoco*. The *première* by the Philharmonic Society took place in New York, December 16, 1893, under the direction of Anton Seidl. The work was not warmly received, but since then it has become one of the most popular symphonies in the standard repertory.

Dr. Stokowski's reading of this work has long been familiar on discs. It is safe to say that never has it been so effectively recorded before. The beauty of phrase and delicacy of nuance have all been captured by this crystal clear recording. Of the two previous recommended recordings — Szell-Czech Philharmonic (VM-469), and Stokowski-Philadelphia (VM-273) — this new set takes precedence.

Columbia has made a valuable contribution to the cultural life of America by adding this remarkable new orchestra to their growing roster, and future releases will be eagerly anticipated.

FOOTE (ARTHUR)

FOOTE: A Night Piece. John Wummer (flute) and the Dorian String Quartet. 12" disc (2 sides), No. C-70339D; price \$1.

Asked as to which of his compositions he preferred having performed, Arthur Foote (1853-1938), referred to *A Night Piece* which he termed, "a slight little thing." Written in 1918, and first performed by the San Francisco Chamber Music Society on January 28, 1919, this work is noted for its simplicity, sincerity, warm melody, and fine craftsmanship.

The Dorian String Quartet with Mr. Wummer give a very fine performance which has been most effectively recorded.

FRANCK (CESAR)

FRANCK: Organ Music. Dr. Charles M. Courboin (Organ of the Academy of Arts and Letters, New York). Four 12" discs (8 sides), in Set VM-695†; price complete with album \$4.50.

A collection containing the following compositions:

Pastorale, Op. 19, No. 4—from *Six Pieces for Organ*
Introduction—Chorale No. 1, in E Major
Chorale No. 3, in A Minor
Pièce Hérotique

The organ music of this Belgian-French composer has been greatly neglected by the recording companies. The idea which prompted Victor to issue this collection is commendable. We are given the first modern recording of *Chorale No. 3*. Guy Weitz, playing the organ of Westminster Cathedral, recorded his version (G-C1378/9 withdrawn), a dozen or more years ago. All of the other works are making a reappearance on the Victor list, with the exception of the *Pastorale*, which was formerly available on French HMV.

The second work in this album is labeled *Mouvement* however, it is the *Introduction*. Some of Dr. Courboin's choice of registrations are particularly debatable, especially since he completely disregards the composer's markings. Also questionable are his deliberate ill-chosen rubati. In order that our organist friends may not descend upon our neck we take this opportunity to call attention to the marking near the close of the *Pastorale*—*Hautbois et Trompette*—and we hear *Harp*!

Pièce Hérotique, as Dr. Courboin plays it, suffers from his lack of rhythm sense. The only correct interpretation of this work to reach the discs was recorded by the great Marcel Dupré (V-9121, withdrawn) more than fourteen years ago. A present version by Edouard Commette playing the organ of Saint-Jean, Lyons (C-69460D), leaves much to be desired. Courboin's uninspired performance is all the more regrettable when it is remembered that Dupré was not invited to record some of his earlier triumphs during his visit to this country last year.

Introduction to Chorale No. 1 is on the whole fairly satisfactory, but Albert Schweitzer, performing on the organ of Sainte Aurélie, Strasbourg (C-X100), has given a very fine recording of the complete work.

Chorale No. 3 is another matter. In this work Dr. Courboin achieves a perfection of interpretation and musicianship that completely effaces many of the unfortunate recollections of his other work. His interpretations of the markings are felicitous and he has strictly followed the dictates of great artistry.

We understand the difficulty of obtaining an organ for recording, but we feel that this instrument should not be used in further sessions because of the absence of a good bass, which is very essential for this type of music. The low F# in *Pièce Hérotique* is completely inaudible, as are many other important notes in the score.

The recording is, with the exceptions noted above, satisfactory.

Franck—Organ Music is an album which we feel is a step in the right direction and one which will be of value to organists and students.

GIORDANO: Andrea Chenier—La mama morta. See
KORNGOLD: Die Tote Stadt.

GOUNOD (CHARLES)

GOUNOD: Faust—Ballet Music, Act V. (5 sides).

Symphony Orchestra, conducted by Alois Melichar. & Waltz, Act II. The Berlin Charlottenburg Opera Orchestra, conducted by Oskar Fried. Three 12" imported discs, Nos. D-LY6036/8; price \$3.75 the set. The delightful ballet music from the Walpurgis Night scene, customarily omitted in American presentations of the opera, is given a fine performance under Mr. Melichar's direction. This version is to be preferred to the Byng-Royal Opera Orchestra (V-9646/7), or the abbreviated Weissmann set (D-25340/1).

The recording is very satisfactory.

GRETCHANINOV (ALEXANDER)

GRETCHANINOV: Over the Steppe (Ed. by Kurt Schindler) & **RUBINSTEIN: Now Shines the Dew.**

Kathryn Meisle (contralto, in English) with Stuart Ross (piano). 10" disc, No. C-17203D; price 75c.

Miss Meisle's beautiful rich voice and artistry are completely wasted upon these two bad examples of the translator's art.

Columbia needs a good standard repertory of vocal music, so why offer such bad examples.

GRIEG (EDVARD)

GRIEG: Eros, Op. 70, No. 1 & WOLF: Gesang Weylas; SCHUBERT: Wanderers Nachtlied, Op. 96, No. 3. Karl Schmitt-Walter (baritone, in German) with Michael Raucheisen (piano). 10" imported disc, No. T-A2178; price \$1.50.

Karl Schmitt-Walter, whose recordings are becoming increasingly popular, offers these three lieder on this disc.

This is the only available recording of Eros, and Mr. Schmitt-Walter sings all three songs with distinction, and has been well recorded.

HAGEMAN (RICHARD)

HAGEMAN: Caponsacchi—This very vivid morn, Act II, & Lullaby, Act II. Helen Jepson (soprano, in English) with Orchestra, conducted by Alexander Smallens. 12" disc, No. V-14183; price \$1.

On February 4, 1937, Helen Jepson created the rôle of Pompilia in the first American performance of Hageman's Caponsacchi. This disc, containing two of the arias from the second act, was withdrawn from the catalogue, but is now reinstated.

HANDEL (GEORGE FREDERIC)

HANDEL: Concerto (Organ and Orchestra) No. 11, in G Minor, Op. 7, No. 5. E. Power Biggs (Organ of the Germanic Museum, Cambridge, Mass.) and Arthur Fiedler's Sinfonietta. Two 10" discs (4 sides), Nos. V-2099/2100; price \$1.50 the pair.

Concerto No. 11, in G Minor, is in four short movements: *Allegro*; *Minuetto*; *Gavotte*; (*Basso ostinato — Andante larghetto e staccato*). A melodious and typically Handelian work, this is a "first".

Mr. Biggs gives us his best work to date, and the accompanying strings have been kept in their true relationship with the soloist.

All of the unpleasant features which caused dissatisfaction with the recording of *Concerto No. 10* (VM-587) are entirely absent here, and in their place we have an excellent balance, good but not too brilliant string tone, a good recording level, and the exquisite tone of the organ has been captured most faithfully.

This pair of discs, which we heartily recommend, mark a great advance on the part of Victor's recording technique and we hope that the remaining concerti of this series will fare even better.

HAYDN (JOSEPH)

HAYDN: Concerto (Harpsichord and Orchestra) in D, Op. 21 (5 sides). Wanda Landowska and Symphony Orchestra, conducted by Eugène Bigot. & *Minuet in C sharp Minor*; *German Ball* Wanda Landowska. Three 12" discs, in Set VM-471†; price complete with album \$3.50.

This *Concerto in D* is the only one of Haydn's twenty clavier concerti to be performed today. According to Grove, it and one other are the only two to have been published, although we are informed that in Vienna in the archives of the Society of the Lovers of Music another concerto highly thought of by the composer was discovered in 1931.

Composed in 1784, this concerto is in three movements: *Vivace*; *Larghetto*; *Rondo all' ungarese (Allegro assai)*, and is reminiscent of Mozart by its turns of phrase and attack. The scoring is light and gives the soloist a place of prominence.

In a previous recording of this work a piano was used. At that time Mme. Roesgen-Champion (CM-X118) was the performer, and, while her version met with success, it did not have the spirit nor charm of the present version.

Not only does Mme. Landowska give a superior performance but the use of the harpsichord enhances the composition, as do the cadenzas which Mme. Landowska interpolates, as was the custom of the eighteenth century. Another welcome feature is the inclusion of two short works: *Minuet in C sharp Minor*, and the *German Ball*, a charming chain of short little waltzes, which make their first appearances on discs.

Mme. Landowska's superb performance is matched by equally fine recording, which has a good depth and clarity.

A set of discs which will do much to dispel the notion that the harpsichord is a "tinkly" instrument, for in the hands of a first-rate performer such as Mme. Landowska it is fully capable of a wealth of expression that is not available in the piano.

INDY (VINCENT D')

INDY: *Symphonie sur un chant montagnard Français* (Piano and Orchestra), Op. 25. Jeanne-Marie Darré and the Lamoureux Orchestra, conducted by Albert Wolff. Three 12" imported discs (6 sides), Nos. D-CA8123/5; price \$3.75 the Set.

D'Indy's well known *Symphony on a French Mountain Air*, is one of his two works based on French folk-song. Melodious and reminiscent of the German romantic school, this work is in three movements: *Assez lent*; *Assez modéré*; *Animé*.

The performance here is very fine and the Decca-Polydor recording has captured the piano and orchestra in a most pleasing manner.

KORNGOLD (ERICH)

KORNGOLD: *Die Tote Stadt—Mariettas Lied*, Act I. & **GIORDANO:** *Andrea Chénier—La mama morta*, Act III. Irene Jessner (soprano, in German and Italian, respectively), with Victor Symphony Orchestra, conducted by Bruno Reibold. 12" disc, No. V-17256; price \$1.

This disc serves to introduce to the lists Irene Jessner, a Viennese soprano of the Metropolitan. Possessing a very agreeable soprano voice which she produces felicitously, Miss Jessner gives us the best solo version of *Marietta's Lute Song* to date. It will be remembered that this aria served to introduce Maria Jeritza to American audiences in 1921, but Miss Jessner's version is more beautifully sung than the now discontinued Jeritza disc. Lotte Lehmann and Richard Tauber have sung a complete version (D-29012), but the recording leaves much to be desired. *La Mama morta*, from Giordano's *Andrea Chénier*, is expressively sung, but our favorite is the *Rosa Raisa* disc (V-14400), and the late Claudia Muzio (C-9107M) has also left us her very dramatic interpretation.

An auspicious début with good recording and an un-hackneyed choice of material.

LEKEU (GUILLAUME)

LEKEU: *Quartet (Piano and Strings) in B Minor*. Charles van Lancker (piano), Henry Koch (violin), Jean Rogister (viola), Mme. Lido-Rogister (cello). Three 12" imported discs (6 sides), Nos. D-LY6195/7; price \$3.75 the set.

The lyric intensity of Lekeu's all too few compositions is aptly demonstrated by this quartet. Left unfinished by the composer's untimely death, the second movement was completed by Vincent D'Indy with taste and discernment. The two movements are: *Douloureux et très animé*; *Lent et passionné*.

These artists present a very artistic and sympathetic performance, which has been satisfactorily recorded on these Decca-Polydor discs.

LEVITZKI: *Valse Tzigane*. See STRAVINSKY: *Petrouchka*.

LOEFFLER (CHARLES MARTIN)

LOEFFLER: *Two Rhapsodies (Oboe, Viola and Piano)*, Op. 5 (5 sides). Bruno Labate, Jacques Gordon and Emma Boynet. & *Adieu pour jamais*, op. 10, No. 2 (trans. J. Gordon). Jacques Gordon (violin) and Carl Deis (piano). Three 12" discs, in Set SCH-10; price complete with album \$5.

Although Alsatian born, Loeffler (1861-1935) is considered by many to be the outstanding "American" composer of his day. His works, belonging to the impressionistic school, are different, and, while the term "modern" might be applied, it is not in the sense of harshness. They are remarkable tone paintings and at times reminiscent of Fauré.

The *Two Rhapsodies*, originally songs after poems by Maurice Rollinat, *L'Etang* (The Pool) and *La Cornemuse* (The Bagpipe), are performed in an excellent manner by this gifted group of artists. Gordon's transcription of the song *Adieu pour jamais*, published in 1903, is likewise well performed.

This set is much better recorded than have been this studio's previous releases. There is a good balance and the surfaces are very quiet and smooth.

MARTINI: *Plaisir d'Amour*. See DESTOUCHES: *Menuet du pays tendre*.

MOUSSORGSKY (MODESTE PETROVITCH)

MOUSSORGSKY: *The Nursery*. Betty Martin (soprano, in English), with Sergius Kagen (piano). Two 10" discs (4 sides), in Set C-J14; price complete with album \$1.50.

Moussorgsky's *The Nursery*, a cycle of seven songs for children, has long been on the "requested" list of recordings.

Columbia's educational list announced this set too late for inclusion in last month's *Record Supplement*, but it is a pleasure to welcome this "first" recording at this time.

Several of the songs: *In the Corner*; *Naughty Pussy*; *Evening Prayer*; *The Hobby Horse with Nursery*; and *The Beetle* are charming miniatures. It is interesting to note in passing the resemblance between *The Beetle* and Gershwin's *Buzzard Song*. *Dolly's Lullaby* has been omitted.

Miss Martin, possessor of a light agreeable voice, sound musicianship and clear enunciation, sings these songs in a truly delightful manner. Excellent support is given by Sergius Kagen at the piano, and the recording is very good.

MOZART (WOLFGANG AMADEUS)

MOZART: *Die Zauberflöte* — Overture. The Berlin Philharmonic Orchestra, conducted by Hans Schmidt-Isserstedt. 12" imported disc (2 sides), No. T-RE2627; price \$2.

If you have been looking for a really first class recording of the *Magic Flute Overture*, other than the superb version for the Mozart Opera Society in the complete opera (VM-541/2), or if the very dramatic Toscanini reading (V-15190) does not completely satisfy, here it is.

The opening chords are played a little more slowly than is usual, but the rest of the overture is given a swift and deft performance. The recording is of the usual high Continental standard—good body, excellent definition and a lovely string tone.

NAGINSKI (CHARLES)

NAGINSKI: *Nonsense Alphabet Suite*. Betty Martin (soprano), with Sergius Kagen (piano). Two 10" discs (4 sides), in Set C-J12; price complete with album \$1.50.

Charles Naginski, a young and promising composer, has solved the knotty problem of setting Edward Lear's witty *Nonsense Alphabet* with ingenuity and considerable musical skill.

Another of Columbia's educational series, this is called to your attention because of its freshness and musical worth.

Miss Martin and Mr. Kagen have collaborated in presenting this worthwhile addition to the all too small list of educational recordings of real musical value.

The recording, as in Moussorgsky's *The Nursery*, listed above, is first-rate.

PALMGREN: *Boat Balad*. See **SIBELIUS:** *Sea Journey*.

PROKOFIEV (SERGE)

PROKOFIEV: *Overture on Hebrew Themes*, Op. 34. Argentine Victor Salon Orchestra. 10" disc (2 sides), No. 47167; price \$1.25.

The *Overture on Hebrew Themes* was written in 1919 and is scored for clarinet, piano and string quartet.

This is the only available recording of this work and, due to popular demand, we have had a limited supply repressed.

The recording is satisfactory.

PURCELL (HENRY)

PURCELL: *Dido and Aeneas—When I am Laid in Earth, Act III*, & **SCARLATTI:** *Se Florindo è fedele*. Marian Anderson (contralto, in English and Italian, respectively), with Kosti Vehanen (piano). 12" disc, No. V-17257; price \$1.

Marian Anderson, in excellent voice, sings two selections by seventeenth-century composers. Queen Dido's lament from Purcell's only opera, *Dido and Aeneas*, represents English music of the period at its best, while Alessandro Scarlatti's charming *Se Florindo è fedele*, making its domestic debut, is indicative of the Italian school. *Dido's Lament*, aside from the version in the complete opera recording, has been available by Olga Haley (D-25289), but Miss Anderson's version is preferable.

The balance between the voice and the piano is good and the recording is faithful to Miss Anderson's rich, expressive voice.

RAVEL (MAURICE)

RAVEL: *Introduction and Allegro for Harp with accompaniment by String Quartet, Flute and Clarinet*. Lily Laskine, with Calvet Quartet, Marcel Moyse and Ulysse Delécluse. Two 10" discs (4 sides), Nos. V-4509/10; price \$1.50 the pair.

Only two months ago Columbia issued a superb version of this work by Laura Newell, the Stuyvesant String Quartet, and Messers Wummer and McLane (CM-X167). Victor, whose catalogue has long needed an adequate version, now follows with this recording made in France in 1938.

In comparing these two versions we find that Miss Newell and her associates have given us a more beautiful performance of this haunting composition.

The recording accorded Miss Laskine and her associates is good but less clear and brilliant than that which favored Miss Newell.

RUBINSTEIN: *Now Shines the Dew*. See **GRETCH-ANINOV:** *Over the Steppe*.

SCARLATTI: *Se Florindo è fedele*. See **PURCELL:** *Dido and Aeneas*.

SCHUBERT: *Wanderers Nachtlied*. See **GRIEG:** *Eros*.

SCHUBERT (FRANZ)

SCHUBERT: Die Winterreise, Op. 89—Selections. Lotte Lehmann (soprano, in German), with Paul Ulanowsky (piano). Two 10" and two 12" discs (8 sides) in Set VM-692; price complete with album \$4.

Schubert's setting of Müller's *The Winter Journey*, depicting the wanderings of a luckless lover, originally for the male voice, has been sung by Mme. Lehmann in concert. Her interpretation of this cycle has brought forth critical approval of the highest order, and from this masterpiece she has chosen eleven of the songs for this album.

- No. 13—Die Post
- No. 18—Der Stürmische Morgen
- No. 23—Die Nebensonnen
- No. 15—Die Krähe
- No. 19—Täuschung
- No. 22—Mut
- No. 5—Der Lindenbaum
- No. 17—Im Dorfe
- No. 8—Rückblick
- No. 20—Der Wegweiser
- No. 21—Das Witshaus

Several of these songs, if sung by a less gifted artist, would lose a certain amount of their appeal, but Mme. Lehmann's remarkable interpretative ability enables her to transcend any limitations imposed by the text. A notable example of this is her very individual treatment of *Die Krähe*, which is one of the most interesting in this selection.

Vocally and interpretatively, these are the finest discs that Mme. Lehmann has given us. Matched by peerless recording which has so perfectly captured the expert and sensitive accompaniments of Mr. Ulanowsky, this is an album that no Lieder enthusiast can afford to overlook.

SIBELIUS (JEAN)

SIBELIUS: Venamatka (Sea Journey), Op. 18, No. 3; PALMGREN: Venelaulu (Boat Ballad) & ANON: Taivas on sinneninja valkounen (The Sky is blue and white) (arr. Kajanus); Terve Soumenmaa (Hail, My Finland). The Finlandia Male Voice Choir. 12" imported disc, No. P-E11444; price \$2.

This disc gives us four songs in Finnish which are new to the lists. A vigorous performance by the Finlandia Male Choir, whose clear rhythmic singing has been recorded with a good body of well balanced tone.

A disc which will have great appeal to those who like a *cappella* singing by male voices.

SMETANA (BEDRICH)

SMETANA: The Bartered Bride — Overture. The Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" disc (2 sides), No. V-4498; price 75c.

The gay and tuneful overture to Smetana's popular folk-opera is given a rousing performance by Mr. Fiedler and his men. The recording is very clear and brilliant, with emphasis on the virtuoso playing of the orchestra.

Of the numerous other presentations of this work, the version by Bruno Walter and the London Symphony Orchestra (G-DB3652), reviewed in the *November, 1939, Record Supplement*, comes nearest to the spirit of the work.

STRAUSS (JOHANN 2nd)

STRAUSS: Frühlingsstimmen, Op. 410. The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. 12" disc (2 sides), No. C-70338D; price \$1.

Sir Thomas and the London Philharmonic add their reading of *Voices of Spring*, which is characterized by lightness and brilliance, although the "Viennese lilt" is absent, to the innumerable versions already in the catalogue. The recording is quite satisfactory.

STRAVINSKY (IGOR)

STRAVINSKY: Petrouchka — Russian Dance (arr. Luboshutz), & LEVITZKI: Valse Tzigane, Op. 7. Genia Nemenoff and Pierre Luboshutz (two pianos). 10" disc, No. V-2096; price \$1.

The notoriously difficult *Russian Dance* from *Petrouchka*, as arranged by Pierre Luboshutz and Mischa Levitzki's pleasant little *Gypsy Waltz* are expertly played by this gifted pair of pianists.

The recording is very fine, but it seems a pity to waste such fine talent on such trivialities.

TCHAIKOWSKY (PETER ILITCH)

TCHAIKOWSKY: Concerto (Violin and Orchestra), in D Major, Op. 35. Nathan Milstein and the Chicago Symphony Orchestra, conducted by Frederick Stock. Four 12" discs (8 sides), in Set CM-413†; price complete with album \$4.50.

This famous concerto was written in 1878, the year that gave us the *Fourth Symphony* and *Eugene Onegin*. Dedicated to the late Leopold Auer, who proclaimed it too difficult to play, this work was slow in advancing in favor. Today it is one of the standards. There are three movements: *Allegro moderato*; *Canzonetta—andante*; *Finale—Allegro vivacissimo*.

Milstein's interpretation, while not having all the warmth of Heifetz (VM-356), is perfectly executed, and the remarkably fine accompaniment by the Chicago Symphony under Dr. Stock's Direction gives us an outstanding version.

The recording is exceptional. The violin tone, as well as the harmonics, have been clearly transcribed, while the orchestral accompaniment has likewise been captured in all its tonal splendor.

VIVALDI (ANTONIO)

VIVALDI: Sonata in C Minor (realized by Claude Crussard). Mme. Dominique Blot (violin) and Claude Crussard (piano). 12" disc (2 sides), No. V-13484; price \$1.

This recently discovered miniature is an excellent example of the music of the seventeenth century. Written in four short movements: *Andante*; *Allegro*; *Largo*; *Allegro*, it is a fine sample of Vivaldi's composition.

The distinguished performance by these two French artists was originally reviewed from imported pressings, in the July 1940, *Record Supplement*, where it was noted that the recording was as fine as the performance.

WOLF: *Gesang Weylas*. See **GRIEG:** *Eros*.

CHINESE CLASSICAL MUSIC

CHINESE CLASSICAL MUSIC. Played by Wei Chung Loh, Four 10" discs (8 sides), in Set MC-44; price complete with album \$4.50.

A collection of Chinese music played by Prof. Wei Chung Loh of the Ta Tung National Music Research Institute of Shanghai, on native instruments. However, some of the value of this collection is lost to the collector of authentic folk music because of the fact that there have been some changes made in the music for Occidental ears. The instruments used are: *Erh-hu*—a two stringed violin; *Pi-pa*—a stringed instrument with a range of 4½ octaves, and it is said that there are thirty-five known techniques for playing this instrument; *Ching*—a seven-stringed instrument said to be the instrument of the philosophers and the learned; *Hsiao*, or Phoenix Flute, and lastly a *Ti-tze*—horizontal flute with a piece of bamboo paper which serves as a reed and gives the instrument a trill effect.

The list of selections and the instrument played by Dr. Loch are:

Soliloquy of a Convalescent & March—*Erh-hu* (MC-1139)

Dance Prelude & Flying Flowers Falling Upon Emerald-Green Grass—*Pi-pa* (MC-1140)

The Drunken Fisherman & Parting at Yang Kwan—7-string *Ching* (MC-1141)

Temple Meditation—*Hsiao*, or Phoenix Flute, & *The Flight of the Partridge*—*Ti-tze*, or Horizontal Flute (MC-1142)

The album is accompanied by a booklet of notes.

MEXICAN MUSIC

A PROGRAM OF MEXICAN MUSIC. Carlos Chávez conducting an orchestra of American and Mexican musicians, and the chorus of the National Music League. Four 12" discs (8 sides), in Set CM-414; price complete with album \$4.50.

This album of Mexican music is part of the complete program which was presented at the Museum of Modern Art, New York, early in 1940, in conjunction with the exhibition *Twenty Centuries of Mexican Art*.

The various types of music which make up this interesting collection are as follows:

Xochipili-Macuilxochitl, by Carlos Chávez, deriving its name from the Aztec god of music, the dance, flowers, and love, is an attempt to reconstruct the general sound of pre-conquest Aztec instrumental ensemble. The instruments used are either copies of the actual Aztec originals, or the closest modern equivalents. The pentatonic scale is used, and the make up of the orchestra is based upon pictorial representation of musicians playing, for no musical notation of the Aztec period survives.

Yaqui Music, arranged by Luis Sandi, is perhaps the least Europeanized music surviving into contemporary times in Mexico. This arrangement features both the music of the Yaquis and Seris, and does not make use of notes not in the scales used by the Indians.

Huapango, arranged by Gerónimo Baqueiro Foster, closely resembles Cuban dance music. In its purest form, the *son huapango* was played on a small five-stringed guitar and a harp, but the arranger has based this exhilarating example of music from a locality which employs a larger ensemble.

La Paloma Azul, arranged by Carlos Chávez, is a popular nineteenth-century Mexican *canción* of unknown origin. It is thought that it may have descended from the Italian operatic music which had an astonishing vogue in Mexico from the late eighteenth-century until the 1910 Revolution. It is a sentimental love song and employs the chorus.

Sonnes Mariachi, arranged by Blas Galindo, a full-blooded Indian, is gay music native to the central Pacific states of Mexico. It is in 6/8 time, and the arranger has made use of a highly popular son called *La Negra*, and introduces two others, *El Zopilote* and *Los Cuatro Reales*.

Danza a Centeotl, from the ballet *Los Cuatro Soles*, composed by Chávez in 1921, is the only section of the ballet in which the composer used actual Indian melodies—in this case of the Mazahuas of the State of Mexico. This ritual adoration to the goddess of maize, sung in Aztec, is built on traditional music of very ancient origin. Much which at first hearing may seem to be of Stravinskyan modernism is actually derived from the innate qualities of the relatively pure indigenous music surviving in isolated sections of Mexico to this day.

Chávez, in his stimulating survey of Mexican music, has presented a valuable addition to the lists which has been accorded exceptionally clear life-like recording.

Accompanied by an authoritative booklet written by Herbert Weinstock, this album is highly recommended.

MUSIC OF VICTOR HERBERT. André Kostelanetz and his Orchestra. Four 12" discs (8 sides), in Set CM-415; price complete with album \$4.50.

Radio listeners will know immediately the style and scope of this collection which includes: *Ah! Sweet Mystery of Life*; *Sweethearts Waltz*; *March of the Toys*; *Toyland*; *Streets of New York*; *Thine Alone*; *Indian Summer*; *When You're Away*; *Kiss Me Again*; *A Kiss in the Dark*; *Habanera from Natoma*; *Sunset*; *For I'm Falling in Love with Someone*; *'Neath the Southern Moon*; *Italian Street Song*; *Moonbeams*; *Gypsy Love Song*; *Czardas and Dream Girl*.

The recording is very clear.

DICTION

SHAKESPEARE: *The Merchant of Venice* — Trial Scene. Viola Allen (Portia), Otis Skinner (Shylock), assisted by Herbert Ranson, Arthur Pierson, Warner Anderson and John French. 12" disc (2 sides), No. IRCC-5010; price \$2.25.

The International Record Collectors' Club have the honor to present Viola Allen and Otis Skinner, together with a supporting company, in an exceptionally clear recording of the famous Trial Scene, made under the supervision of Daniel Frohman.

On May 11, 1940, these two great American artists emerged from retirement to record this valuable document of their art. Both Miss Allen and Mr. Skinner have autographed the labels, and the Actors' Fund of America has been designated to receive the royalties from the sale of this disc.

One of the most beautiful and satisfying recordings of Shakespeare to be found in the record catalogue today, this disc is highly recommended, as it has faithfully captured these famous voices in all their grandeur.

PATRIOTIC

PLEDGE TO THE FLAG; THE STAR SPANGLED BANNER (Key) & GOD BLESS AMERICA (Berlin). The All-American Youth Orchestra, conducted by Leopold Stokowski. 10" disc, No. C-17204D; price 75c.

Never have we heard the National Anthem played with such enthusiasm. The recording is good.

ADD-A-PART

The following are the newest additions to the rapidly growing catalogue of this series:

BEETHOVEN: *Quartet No. 6, in B flat Major, Op. 18, No. 6—First Violin Missing.* Members of the Rothschild String Quartet. Four 12" discs, in Set C-S40; price complete with album \$6.50.

MENDELSSOHN: *Trio No. 1, in D Minor, Op. 49—Piano Missing.* (Ed. by F. Rothschild). Members of the Rothschild Ensemble. Five 12" discs, in Set C-S41; price complete with album \$7.50.

BRAHMS-MITTLER: *Cradle Song; Waltz & SCHUMANN-MITTLER: Träumerei.* Acc. for Violin, Flute, Oboe. Members of the Rothschild Ensemble. 12" disc, No. C-65163; price \$1.50.

BRAHMS-MITTLER: *Cradle Song; Waltz & SCHUMANN-MITTLER: Träumerei.* Acc. for B flat Clarinet. Members of the Rothschild Ensemble. 12" disc, No. C-65178; price \$1.50.

DVORAK-MITTLER: Humoresque & BEETHOVEN-MITTLER: Minuet in G; Turkish March. Acc. for Violin, Flute, Oboe. Members of the Rothschild Ensemble. 12" discs, No. C-65165; price \$1.50.

DVORAK-MITTLER: Humoresque & BEETHOVEN-MITTLER: Minuet in G; Turkish March. Acc. for B flat Clarinet. Members of the Rothschild Ensemble. 12" disc, No. C-65180; price \$1.50.

STRAUSS-MITTLER. Emperor Waltz — Piano Missing. Members of the Rothschild Ensemble. 12" disc, No. C-65166; price \$1.50.

STRAUSS-MITTLER: Tales from the Vienna Woods.—Piano Missing. Members of the Rothschild Ensemble. 12" disc, No. C-65167; price \$1.50.

Accompaniment for voice. (all arrangements by F. Mittler).

FOSTER: Old Black Joe & ANON: Deep River. Virginia Duffey (piano), 10" disc, No. C-45101; price \$1.

SCOTT: Annie Laurie & BARNBY: Sweet and Low. Virginia Duffey (piano) 10" disc, No. C-45102; price \$1.

FOSTER: Jeanie with the Light Brown Hair & Beautiful Dreamer. Virginia Duffey (piano), 10" disc, No. C-45103; price \$1.

POPULAR ALBUMS

NEW MOON (Romberg) — Selections. Florence George, Frank Forest, Paul Gregory, Mixed Chorus and Decca Concert Orchestra, conducted by Harry Sosnik. Three 10" discs (6 sides), in Set D-155; price complete with album \$2.75.

An agreeable presentation of several of the hit songs of *New Moon*.

Included are: *Stout Hearted Men* (Gregory and Chorus); *Paree* (Forest); *Lover, Come Back to Me* (George); *One Kiss* (George and Chorus); *Wanting You* (George and Forest); *Softly, as in a Morning Sunrise* (Forest and Chorus).

SONGS BY PEDRO VARGAS. Pedro Vargas with Lecuona Cuban Boys Orchestra. Three 10" discs (6 sides), in Set V-S37; price complete with album \$2.75.

A collection by this popular Cuban singer which includes: *Habana de mi amor*; *No puded ser*; *Rinconcito Coriollo*; *Dime si te vas con ella*; *Volvere*; *En mi corazon*.

RUMBAS AND CONGAS. Diosa Costello with José Morand and his Orchestra. Three 10" discs (6 sides), in Set D-147; price complete with album \$2.

Decca presents "The Latin Bombshell" in the following selection: *Cachita*; *El Manisero*; *Para vigo me voy*; *Pa-Pan-Pan-Pan*; *Mama Inez*; *El Marquero*.

SAMBAS. Maximillian Bergère and his Orchestra. Five 10" discs (10 sides), in Set D-148; price complete with album \$2.75.

From Brazil we have this selection of Sambas and Marchas as played by this well known orchestra: *Mamae eu quero!*; *Si acaso voce chegasse*; *Periquitinho verde*; *Juro*; *A Jardineira*; *Quando eu penso na Bahia*; *Foi voce*; *Dizem por ahi*; *Ola, seu micolau*; *Magdalena foi*.

LARRY ADLER — Harmonica Virtuoso. Four 10" discs (8 sides), in Set C-C18; price complete with descriptive album \$2.50.

Larry Adler, the young man from Baltimore, Md., who has played before crowned heads of Europe as well as African Zulus, presents several of his most popular selections.

Included in this collection are: *Rhapsody in Blue* (Gershwin); *Caprice Viennois* (Kreisler) & *Ritual Fire Dance*, from *El Amor Brujo* (de Falla); *Bolero* (Ravel) & *I've Got You Under Skin*, from *Born to Dance* (Cole Porter); *Smoke Gets in Your Eyes* from *Roberta* (Kern) & *The Continental*, from *The Gay Divorcee* (Conrad).

The accompaniments are by a small orchestra, with the exception of *Caprice Viennois*, in which the background is a two-piano team. The recording is good.

THE MEXITONE NEEDLE

A great number of our customers prefer to use a non-metallic needle, and we have had much difficulty in finding one that would be entirely satisfactory at a moderate price. We have at last found one and are enclosing a sample package in order that you may test its superior tone yourself.

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VOCAL RECORDS

Mireille with Orchestra conducted by Pierre Zeppilli.
Le Temps qu'une hirondelle & Tant pis pour la rime. 10" imported disc, No. C-DF2635; price \$1.50.

Margaret Speaks (soprano) with Alderson Mowbray (piano).

Night, and the Curtains Drawn (Ferrata) & *Let My Song Fill Your Heart* (Charles). 10" disc, No. V-4235; price 75c.

Allan Jones (tenor) with Orchestra, conducted by Charles Previn.

Who Are You? & Falling in Love (both from "The Boys from Syracuse"). 10" disc, No. V-4525; price 75c.

Nino Martini (Tenor, in Spanish) with Orchestra, conducted by Antonini.

Bolero Grever & *Amapola* (Lacalle). 10" disc, No. C-17202D; price 75c.

Carol Bruce with Eddie Oliver and his Orchestra.

I Gotta Right to Sing the Blues & Lover Come Back to Me. 10" disc, No. SCH-510; price 75c.

Virginia O'Brien with Orchestra.

Clear Out of this World & Two in a Taxi (both from "Keep Off The Grass"). 10" disc, No. C-35578; price 50c.

Barry Wood with Lehman Engel Singers.

God Bless America (Berlin) & *America the Beautiful.* 10" disc, No. C-35569; price 50c.

EUROPEAN DANCE RECORDINGS

Orchestre Jazz-Musette Pierrot

O Morena—Paso-doble & Toledo—Paso-doble. 10" imported disc, No. C-DF2642; price \$1.50.

L'Accordéoniste Alexander et son Orchestre with Adrien Lamy.

Gloul Glou—Fox Trot & La Rue de notre Amours—Valse. 10" imported disc, No. C-DF2640; price \$1.50.

Comme de bien entendu—Valse from film "Circonstances atténuantes" & Vous Valsez—Valse. 10" imported disc, No. C-DF2661; price \$1.50.

Comme tout le monde—Valse from film "Feux de Joie" & En l'air! En l'air!—Valse. 10" imported disc, No. C-DF2660; price \$1.50.

Orchestre Musette Victor, directed by Boris Sarbek.

La nuit qui vient—Tango & L'ombre s'enfruit—Tango. 10" imported disc, No. C-DF2609; price \$1.50.

Bel-ami—Fox Trot & Le Caravanier—Slow-fox. 10" imported disc, No. C-DF2629; price \$1.50.

MEMORIES IN MELODY. Kenny Baker (tenor) with Orchestra. Three 10" discs (6 sides), in Set V-P30; price complete with album \$2.

Including: *Little Grey Home in the West*; *A Kiss in the Dark*; *The Bells of St. Mary's*; *Kashmiri Love Song*; *A Little Bit of Heaven*; *Mighty Lak' a Rose*.

MISCELLANEOUS

Alec Templeton—Piano Solos.

Redwoods at Bohemian Grove & Grieg's in the Groove. 10" disc, No. C-35595; price 50c.

Don Cossack Choir, directed by Serge Jaroff.

Excerpts from Coronation Scene—Boris Godounov (Moussorgsky) & *Excerpts from Overture 1812.* 12" disc, No. C-7363M; price \$1.

Orchestre Raymonde

Delibes in Vienna (arr. G. Walter). 10" imported disc, No. C-DB1304; price \$1.50.

SWING CLASSICS

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Old Man Blues & Nobody Knows the Way I Feels Dis' Mornin'. Sidney Bechet and his New Orleans Feet Warmers. No. V-26663.

Dusk & Blue Goose. Duke Ellington and his Famous Orchestra. No. V-26677.

Dough-Ra-Me & I Don't Stand a Ghost of a Chance with You. Lionel Hampton and Orchestra. No. V-26696

In a Little Spanish Town & As Long As I Live. Will Bradley and his Orchestra. No. C-35566.

Monotony in Four Flats & I Ain't Gonna Study War No More. Jimmie Lunceford and his Orchestra. No. C-35567.

All or Nothing at All & Flash. Harry James and his Orchestra. No. C-35587.

MUSICAL SHOWS AND FILMS

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